"DARK SHADOWS" SHOW #522
(ABC # 127 - DKR 68)

VTR - SUNDAY, JUNE 16, 1968
AIR - TUESDAY, JUNE 25, 1968

PRODUCER: ROBERT COSTELLO

DIRECTOR:

WRITER: SAM HALL

WORK CALL:
Dry Rehearsal Friday, June 14, 1968
4-6:30 PM At Studio

VTR DAY: 8:00-10:30 AM Rehearsal
10:30-11:30 Break, Makeup
11:30- 3:15 Reh., Dress
3:15- 3:45 TAPING

CAST:

Barnabas Collins ..... JONATHAN FRID
Roger Collins ..... LOUIS EDMONDS
Julia Hoffman ..... GRAYSON HALL
Willie Loomis ..... JOHN KARLEN
Joe Haskell ..... JOEL CROTHERS
Nicholas Blair ..... HUMBERT ALLEN ASTREDO

STUDIO: ABC-TV-16, 433 West 53rd St. (bet. 9th & 10th Ave.)

SETS:

TEASER: Drawing Room (Collinwood)
Foyer (Collinwood)

ACT I: Foyer (Collinwood)

ACT II: Drawing Room (Collinwood)
Foyer (Collinwood)
Roger's Room

ACT III: Old House (Int.)
Exterior Window (Old House)

ACT IV: Limbo Picture Area
Limbo Skeleton Area (Coffin Room)
Old House (Int.)
Int. Cellar Door (Old House)

DAN CURTIS PRODUCTIONS, INC., ABC-TV-16, 433 West 53rd St.
581-3866

SHOW #522 TUESDAY 6/25/68

CAST: Julia, Barnabas, Roger, Nicholas, Willie, Joe

SETS: Permanent, Roger's Bedroom, Old House. Picture Area, Skeleton Area.

TEASER:

A recap of Nicholas Blair's arrival at Collinwood.

ACT ONE:

A continuation in which they must tell him that his sister Cassandra is missing, and he is surprisingly cool about it. Roger insists that he stay at Collinwood in hopes that she will return. Taking the picture, the two men exit upstairs.

ACT TWO:

Julia and Barnabas are in a sweat over Nicholas' appearance. What does it mean?

Nicholas talks Roger into letting him hang the painting of Angelique in his room.

ACT THREE:

Joe Haskell comes to the Old House determined to find out everything he can about Adam from Willie. Willie tries to lie and Joe is forced to use violence to get out the part of the truth Willie tells: that Adam was around the Old House, but left because he hates Barnabas.

ACT FOUR:

Nicholas tries to get the picture to tell him where Cassandra is -- what has happened to her. He has no luck.

Nicholas is caught spooking around the Old House by Willie. Nicholas zaps Willie, forces him to tell of the ghost who came to fight the witch. Nicholas goes downstairs: sees the skeleton -- well, Mr. Trask, we meet again!

TEASER

FADE IN:

SLIDE: EXT. COLLINWOOD - NIGHT

VO

Night over Collinwood ...
and two conspirators must
find a missing portrait ...
a portrait which will tell
whether or not the witch
has died ... and while one
searches her room, another
distracts her innocent
husband ...

DISSOLVE TO:

INT. PERMANENT SET - NIGHT

(COME IN ON ROGER PACING
AS JULIA WATCHES HIM CARE-
FULLY)

ROGER

It's no secret, Julia, that
Cassandra has not been as
happy as she might be.
Perhaps we should have
left Collinwood -- taken
a place of our own.

JULIA

Did she want to?

ROGER

She knew I didn't. I've been so selfish. My life here, so settled. It's been difficult for me to see how hard it must be for someone new to -- to fit in here.

JULIA

It's true she had very little responsibility. After all, Mrs. Stoddard runs the estate.

ROGER

Exactly. You don't have any idea of how active Cassandra can be.

JULIA

Oh, I think I do, Roger.

(BARNABAS STARTS DOWN THE STAIRS. HE HAS NOT FOUND THE PICTURE. HE IS MOST DEPRESSED)

ROGER

Now I can see that -- that she has behaved oddly. She did several things which puzzle me rather.

(BARNABAS ENTERS THE ROOM. WITH HER EYES JULIA ASKS IF HE HAS BEEN SUCCESSFUL? HAS HE FOUND THE PORTRAIT? HE SHAKES HIS HEAD NO)

ROGER

One thing especially -- do you remember that portrait Vicki bought?

JULIA

(ANOTHER LOOK BETWEEN JULIA AND BARNABAS)

Yes, yes. I do.

BARNABAS

(ELABORATELY CASUAL)

I haven't seen it recently.

ROGER

It's most peculiar. I hadn't either. But I found it this afternoon. (HE WALKS TO A CLOSET, OPENS IT, TAKES IT OUT)

Locked in an empty closet.

BARNABAS

Let me see that --

ROGER

(LOOKING AT IT)

It's faded dreadfully.

(MORE)

ROGER (Contd)

Remember how vivid the colors used to be?

JULIA

Oh it has, hasn't it? You can barely see the figure.

(SHE AND BARNABAS LOOK AT EACH OTHER)

ROGER

It's as if someone had left it in the sun. No one has. I don't understand. Why would Cassandra lock it away? I must take it to town, see if it can be restored. Vicki has every right to be quite unhappy over its condition.

(SOUND: KNOCK AT THE DOOR)

BARNABAS

A visitor? At this hour?

(BARNABAS IS NEAREST THE DOOR. HE HEADS FOR IT)

JULIA

Perhaps it's the police --

ROGER

With news --

(HE PUTS THE PORTRAIT DOWN AS HE HEADS FOR THE DOOR.

BUT BARNABAS ALREADY HAS IT OPEN. NICHOLAS BLAIR STANDS THERE, A SMALL PIECE OF LUGGAGE AT HIS SIDE)

NICHOLAS

Mr. Collins --

BARNABAS

Yes?

NICHOLAS

I should have recognized you anywhere. You are Cassandra's husband.

BARNABAS

Cassandra! No -- no --

ROGER

(COMING FORWARD)

I am Roger Collins. Who are you?

NICHOLAS

Oh, Mr. Collins, what a pleasure! I've looked forward to this moment ever since I heard of your marriage. I am Nicholas Blair ...

(THIS MEANS NOTHING TO ANY OF THEM)

Cassandra's brother!

(THEY STARE AT HIM DUMB-

FOUNDED)

CUT TO:

FILM: WAVES CRASHING ON A

ROCKY SHORE

DISSOLVE TO:

SLIDE: EXT. COLLINWOOD - DAY

(SUPERIMPOSE MAIN TITLES)

ACT ONE

FADE IN:

INT. FOYER - COLLINWOOD - NIGHT

(CONTINUATION OF TEASER.
BARNABAS, JULIA AND ROGER
STARE AT NICHOLAS IN SOME
DISBELIEF)

ROGER

You are Cassandra's brother?
(THEN HE RECOVERS HIMSELF)
Do come in, Mr. Blair, please.

NICHOLAS

Thank you.

ROGER

This is a surprise.

NICHOLAS

I imagine so.

ROGER

Yes. Quite an extraordinary
one. Oh, I am sorry. This
is Julia Hoffman.

JULIA

(INSPECTING HIM CAREFULLY)
How do you do, Mr. Blair.

NICHOLAS

Miss Hoffman.

ROGER

My cousin, Barnabas ...

NICHOLAS

(SHAKING HANDS)

Mr. Collins.

BARNABAS

How do you do?

NICHOLAS

I am glad to see Collinwood.
Cassandra has written me
much about it.

ROGER

Yes. Yes, she must have --

NICHOLAS

I do hope you don't mind
my late arrival.

ROGER

Oh, not at all.

NICHOLAS

I thought you wouldn't.
And it seemed the perfect
time to surprise her. We
set a great score in surprises
in our family.

ROGER

You must?

NICHOLAS

She isn't asleep, is she?

ROGER

Well, actually, no. Could
I get you a drink?

NICHOLAS

NO, no thank you.

ROGER

You're sure?

NICHOLAS

I don't have -- little vices, Mr. Collins.

ROGER

Very wise of you, I'm sure. But if you don't mind, I will have something. Barnabas?

BARNABAS

No thank you.

ROGER

Julia?

JULIA

A brandy, please.

ROGER

Always glad for company. (HE GOES TO THE BAR, TENDS TO HIS WORK)

BARNABAS

Where are you from, Mr. Blair?

NICHOLAS

I've just come from Martinique, Mr. Collins. Have you been there?

BARNABAS

Not -- not in some time.

ROGER

I didn't know you ever had, Barnabas. I've never heard you mention it.

BARNABAS

I remember it very well.

NICHOLAS

Yes, it is a hard island to forget.

BARNABAS

You live there now?

NICHOLAS

I wish I did. There's no place I really call home. I'm -- what is the expression -- a citizen of the world. Actually, I've spent most of the winter in Alaska. I imagine Cassandra thinks I'm still there.

(AS ROGER BRINGS JULIA HER DRINK)

Mr. Collins, when you go to get her, don't tell her I'm here -- I do want to see the expression on her face when she sees me.

(JULIA, BARNABAS AND ROGER LOOK AT EACH OTHER. THEY MUST TELL HIM SHE IS MISSING)

ROGER

Well, actually, Mr. Blair --

JULIA

We have a surprise for you too.

ROGER

And not a pleasant one.

(NICHOLAS FROWNS)

You see -- Cassandra is not here.

NICHOLAS

Oh dear. My timing is bad, isn't it? When will she be back?

ROGER

(RATHER EMBARRASSED)

Well actually -- that is precisely what we do not know.

(NICHOLAS LOOKS AT HIM CAREFULLY. HE DOES NOT SAY A WORD, WAITS FOR SOME EXPLANATION)

Curious as it may sound --

NICHOLAS

It doesn't sound curious -- at all.

ROGER

It does to me -- to us. I'm frightfully embarrassed at what I must tell you. Cassandra has -- left. Disappeared!

NICHOLAS

How long has she been gone?

ROGER

Twenty-four hours now.

NICHOLAS

(DISMISSING IT)

I wouldn't worry, Mr. Collins.

ROGER

I don't understand, Mr. Blair.

NICHOLAS

Do call me Nicholas. Please --

ROGER

We're frightfully worried that something could have happened to her. You see, she left without -- without a word. I'm speaking quite frankly, sir.

NICHOLAS

Yes, you are.

ROGER

But I see no reason for pre-
tense between us.

NICHOLAS

There is none at all.

ROGER

The police are looking for
her.

NICHOLAS

You have involved them?

ROGER

Of course. Wouldn't you
have?

NICHOLAS

That's very hard for me
to say -- knowing Cassandra
as I do.

(ROGER IS AGHAST)

Someone in this house didn't
like her, did they?

(HE TURNS TO JULIA WITH A
SMILE)

Was it you?

JULIA

I beg your pardon?

NICHOLAS

Did you like my sister?

JULIA

I barely knew her.

NICHOLAS

(SMILING)

In other words, you did not. Understandable. Cassandra has never been popular with women.

(THEN TO BARNABAS)

And you, sir. You seem like a man who knows his feelings.

BARNABAS

You think so?

NICHOLAS

I know so. From the way you have been watching me. Did you barely know my sister too?

ROGER

(HASTILY, BECAUSE BARNABAS DOES NOT ANSWER, SIMPLY STARES AT NICHOLAS HOSTILELY)

I fail to see what my cousin's attitude --

NICHOLAS

A pattern, my dear fellow. Even Cassandra follows a pattern.

ROGER

I am aware that she does.

She is human.

NICHOLAS

Yes.

(LOOKING AT BARNABAS CAREFULLY)

She is subject to all the human frailties. There is no doubt about that.

(THEN HE TURNS)

She has never had the ability to live with -- with unspoken thoughts. She's extremely sensitive, as you know.

(ROGER NODS)

It has happened before. She has felt dislike -- hostility -- whatever word one wishes to use -- and she has reacted in a feminine way -- she has simply walked out of it. And she will walk back when she feels she is able to deal with whatever caused her to leave.

ROGER

I hesitate to think that anyone here would show her the kind of hostility --

NICHOLAS

Mr. Collins --

ROGER

Roger, of course.

NICHOLAS

You are speaking as a man. Women recognize hostility easier. It means more to them. It causes them more problems than it would you or me -- she will be back.

ROGER

You will stay with us, of course, until she is --

NICHOLAS

I couldn't.

ROGER

You must. If she returned and I had let you go --

NICHOLAS

If she returned? Even after what I have said, you still have doubts?

ROGER

I must admit --

(THEN DECIDING TO BE HONEST)

Yes, I do. As everyone does.

(JULIA AND BARNABAS NOD)

NICHOLAS

Believe me. Nothing has happened to her that she has not caused herself.

ROGER

I pray you are right.

NICHOLAS

And nothing has happened to her that cannot be undone.

(BARNABAS AND JULIA STARE AT EACH OTHER, THEN AT HIM. THEY REALIZE THAT HIS PURPOSE IN BEING THERE IS TO BRING CASSANDRA BACK. NICHOLAS WATCHES THEIR MOMENTARY PANIC AS WE:)

FADE OUT.

COMMERCIAL.

ACT TWO

FADE IN:

INT. DRAWING ROOM - NIGHT

(CONTINUATION OF THE SCENE OF ACT ONE)

ROGER

What do you mean that nothing has happened to her that cannot be undone?

NICHOLAS

(LOOKING AT BARNABAS AS HE SPEAKS)

Like most women, Cassandra needs love. Without it, she is dreadfully unhappy. But there is much love in this house, I am sure. She will come to recognize that -- in time.

ROGER

Yes, yes, she must.

(HE LOOKS AT HIS WATCH)

We shall have no news tonight, I'm sure.

NICHOLAS

No, there'll be no news tonight.

ROGER

So I'll have the servants get your luggage from your car. Come, I'll show you to your room.

NICHOLAS

I am rather tired.

(ROGER GOES TO GET THE PICTURE)

NICHOLAS

(HALF BOWING TO JULIA

I hope you'll forgive me, Miss Hoffman.

JULIA

Of course, Mr. Blair.

NICHOLAS

(EXTENDING HIS HAND TO BARNABAS)

Good night, Mr. Collins. We shall see each other again, of course.

BARNABAS

I'm sure we will.

NICHOLAS

(AS HE AND ROGER MOVE TO THE FOYER)

Such an interesting house.

(MORE)

NICHOLAS (Contd)

Very European. I sense all the secrets it must have witnessed. And that is not true in most American houses. They seem to have no secrets worth saving.

(THEY EXIT. JULIA AND BARNABAS LOOK AT EACH OTHER)

BARNABAS

(QUIETLY)

Angelique had no brother ... no blood brother at least ... but a brother spirit ... a brother devil ...

JULIA

He has come to get her back.

BARNABAS

He knows what has happened to her. There is no doubt of that.

JULIA

That has to be why he is here.

BARNABAS

There is such evil in him.

JULIA

Barnabas, what are we going to do?

BARNABAS

I don't know.

JULIA

He'll stay here ... who knows what he will cause to happen.

BARNABAS

When you fight the devil, you do not fight one person, Julia. I have learned that. Yes, too well. Oh, I am so tired of fighting ... the day I met Angelique ... so many years ago ... yet I still remember the sun ... and her eyes. They seemed so innocent then. For two hundred years she has devilled me. For two hundred years, I have fought her curse. And now -- when -- for a moment I thought myself free -- now I must fight him too. Oh, Julia.

JULIA

(SHE IS ALARMED)

Barnabas ... poor Barnabas.

BARNABAS

Don't call me that.

JULIA

(KNOWING SHE HAS HURT HIM)

I'm sorry.

BARNABAS

I am not ready for your pity

-- or anyone else's.

JULIA

I know that. I didn't mean

it the way it sounded --

Barnabas ... if Blair gets

the portrait --

BARNABAS

Roger took it upstairs,

didn't he?

JULIA

It's so faded it's as if

Angelique were almost dead.

BARNABAS

If we could get the picture --

JULIA

How can we?

BARNABAS

I don't know ... I don't

know. Call Stokes ... Tell

him everything ... See if

we can go to him tonight.

He may know what we can do.

(NULIA STARTS FOR THE TELEPHONE
AS WE:)

CUT TO:

INT. ROGER'S BEDROOM - NIGHT

(ROGER IS ENTERING THE BEDROOM.
NICHOLAS FOLLOWS HIM)

ROGER

I'll just put this here,
then show you your room.

NICHOLAS

(LOOKING AROUND)

This room suits Cassandra
very well.

ROGER

Yes, yes. It does actually.
She's.-- she's awfully fond
of it.

(HE PUTS THE PORTRAIT DOWN
ON A TABLE, FACE UP. NICHOLAS
STARES DOWN AT IT FOR MOST
OF THE SCENE)

Mr. Blair -- Nicholas -- I
do hope you -- you somehow
didn't get the impression
that -- that any member of
my family has been intention-
ally rude to your sister --

(MORE)

ROGER (Contd)

naturally it has been difficult for her here. In a way. We are a very settled family. Not an easy one to -- to simply move into, so to speak.

(THEN HE NOTICES NICHOLAS AND THE PICTURE)

NICHOLAS

My sister is very young.

ROGER

That is one of the charming things about her.

NICHOLAS

I am so glad she found a man like you to appreciate it.

(HE IS STILL LOOKING AT THE PORTRAIT)

This portrait ... it reminds me of her ...

ROGER

Doesn't it? Would you believe that a member of our household found it before I first met Cassandra? Almost a pre-monition, I like to think.

(MORE)

ROGER (Contd)

(THEN BECAUSE HE WAS HAPPY THINKING ABOUT THAT)

You can't imagine how -- how desperate I am to have her back.

NICHOLAS

I don't doubt that for a moment.

ROGER

I do hope that you are right about what has happened. I've been thinking of all the frightening things which could have --

NICHOLAS

You must not. Once I am here, she will turn up. We have that effect on each other. We're more than brother and sister -- we've been great friends.

ROGER

Yet she's never mentioned you -- oh, I am sorry. I don't know why I said that. She's mentioned none of her family actually.

NICHOLAS

That's the way we are. But it doesn't keep us from being close --

(AFTER A PAUSE)

This portrait fascinates me. Such a shame it's faded. A crime, really.

ROGER

I'm going to take it into the village. There's a man there who does some restoring.

NICHOLAS

I do hope he's good.

ROGER

He's not the best, but --

NICHOLAS

Then don't let him touch it. Would you mind if I tried? I've done quite a bit of restoration. A hobby of mine. I've a feeling I could bring this alive very easily.

ROGER

Oh, of course. Please take it.

NICHOLAS

You're a very trusting man.

ROGER

Nonsense. YOu wouldn't want to try unless you knew what you were doing.

NICHOLAS

How wise of you to recognize that.

(HE LOOKS AT THE PORTRAIT AGAIN)

Yes. I shall have it as good as new in no time at all.

(CLOSE UP ON HIS FACE AS HE SMILES DOWN AT IT)

FADE OUT.

COMM.

ACT THREE

FADE IN:

INT. OLD HOUSE - NIGHT

(BARNABAS IS AT THE DOOR. WILLIE STANDS THERE, THE RIFLE AT HIS SIDE)

BARNABAS

I am simply going over to Professor Stoke's. I shan't be late. There is no need for you to walk around with that rifle. Now put it away.

WILLIE

I don't like being in this house by myself.

BARNABAS

Willie, you heard me.

WILLIE

Especially with Adam still on the loose.

BARNABAS

Adam won't come back here, Willie.

WILLIE

You say that. But I don't believe it. He's come back too often when he's in trouble. This time, I'm going to be ready for him.

(SOUND: CAR HONKING OUTSIDE)

BARNABAS

(CALLING)

Coming, Julia!

(TO WILLIE)

If he should happen to come, don't you do a thing.

WILLIE

I'll protect myself. You can't order me not to do that.

BARNABAS

Whatever happens to Adam, we are not to be involved in it. Remember that. And put that gun down!

(WILLIE DOES AS BARNABAS EXITS, CLOSING THE DOOR)

(WILLIE LOOKS AFTER HIM)

WILLIE

(TO HIMSELF)

Remember that ... remember that ... Like I didn't remember everything Barnabas ever told me ...

(HE SHAKES HIS HEAD AT BEING SO UNJUSTLY CENSURED. HE

HEARS THE CAR DRIVE AWAY AND
HE LOOKS AROUND THE HOUSE
KIND OF SPOOKILY AS IF HE
WERE FRIGHTENED)

DISSOLVE TO:

EXT. WINDOW - OLD HOUSE - NIGHT

(A FIGURE IS LOOKING THROUGH
THE WINDOW AS WILLIE EXTING-
UISHES THE CANDELABRAS. THE
FIGURE, WHICH IS JOE HASKELL,
LEAVES THE WINDOW)

CUT TO:

INT. OLD HOUSE - NIGHT

(WILLIE HAS PUT OUT ALL THE
LIGHTS BUT ONE IN THE HALL.
THE RIFLE IS STILL WHERE HE
PUT IT WHEN BARNABAS TOLD
HIM TO. THERE IS A KNOCK
AT THE DOOR. WILLIE FROWNS,
FRIGHTENED, RUNS TO THE DOOR,
BUT SAYS NOTHING. THERE IS
A SECOND KNOCK AT THE DOOR)

WILLIE

(WEAKLY)

Who is it?

JOE HASKELL'S VOICE

Joe Haskell, Willie.

(WILIE FROWNS, THEN OPENS THE DOOR A LITTLE)

WILLIE

(PEEKING AT HIM THROUGH THE DOOR)

What do you want, Joe?

JOE

To talk to you.

WILLIE

What you got to talk to me about, huh?

JOE

Let me in and you'll find out.

WILLIE

Nothing -- nothing's happened to Maggie, has it?

JOE

You let me in, Willie.

(WILLIE OPENS THE DOOR. JOE ENTERS)

WILLIE

Maggie's alright, isn't she?

JOE

Oh sure, she's just fine, Willie. Just as fine as a girl can be whose father's just been murdered.

WILLIE

Now I don't know anything about that.

JOE

Don't you, Willie?

WILLIE

No, I don't.

JOE

You know that Sam Evans was killed by someone named Adam, don't you?

WILLIE

I heard tell that, yeh.

JOE

And Maggie says that you know Adam better than you're pretending to.

WILLIE

She's wrong.

JOE

That when he came to the house you recognized him and called him by name.

WILLIE

Now why would Maggie say a thing like that?

JOE

Because it's true. She

(MORE)

JOE (Contd)

says that Adam doesn't like you -- and that means he knows you.

WILLIE

What's the good of asking me all these questions?

JOE

Because I'm going to find Adam. I'm not just going to wait for the police to do it. And you're going to help me.

WILLIE

Oh no.

JOE

Yes you are, Willie.

WILLIE

You just get that right out of your mind. 'Cause Maggie's wrong.

(JOE GRABS HIM BY THE SHIRT FRONT)

What are you doing?

JOE

I'm going to make you tell me the truth.

WILLIE

Now Joe ...

JOE

I'll let go of you as soon as you talk.

WILLIE

I'll tell you just what I told the police.

JOE

The whole truth --

WILLIE

He's a vagrant. Adam is. And I fed him once.

JOE

No, Willie -- not that story.

WILLIE

That's all I swear.

JOE

Why does he hate you, Willie?

WILLIE

I don't know.

JOE

If he only saw you once, why does he hate you so?

(HE HAS HIS FIST READY TO HIT WILLIE)

WILLIE

Don't hit me. He hates Mr. Barnabas something terrible. You won't find him around here. I swear you won't. He'll never come around here. Mr. Barnabas told me so himself. Now let go of me. Let go of me ...

(AND HE BREAKS AWAY AND PICKS UP THE GUN)

I ain't answering anymore questions. You ask anymore ... you ask them from Mr. Barnabas himself. You hear?

(JOE FIGURES HIS CHANGES AND THEN DECIDES WILLIE IS TOO CRAZY TO RUSH HIM. HE SIMPLY NODS, TURNS AND WALKS OUT OF THE HOUSE)

JOE

You tell Barnabas Collins I'll be back.

(HE EXITS AS WILLIE STARES AFTER HIM)

FADE OUT.

COMM.

ACT FOUR

FADE IN:

SLIDE: EXT. COLLINWOOD - MORNING

CUT TO:

INT. LIMBO PICTURE AREA -
NICHOLAS' BEDROOM - DAY
(NICHOLAS, FULLY DRESSED,
STANDS STARING DOWN AT THE
PICTURE)

NICHOLAS
You've gotten yourself into
a mess this time, my lovely
Angelique ... where are you?
Whisper to me if you can
where you are ...
(HE LISTENS) (THERE IS
NO SOUND)
Let the wind carry your
words ... if you can whisper
where you are!
(HE WAITS) (THERE IS NO
ANSWER)
Was it Barnabas? Was he
the one who defeated you?
Give me a sign that you
still exist! Give me a
sign!
(THE PICTURE GLOWS SLIGHTLY.
HE STARTS BACK)

NICHOLAS

How shall I find you? Where shall I start? Here? In this house?

(THE PICTURE DOES NOT GLOW)

Where? Where Barnabas lives?

(THE PICTURE GLOWS STRONGER)

CUT TO:

INT. LIMBO SKELETON AREA - DAY

(WILLIE IS KNEELING IN FRONT OF THE SKELETON. HE HAS SEVERAL BRICKS AND IS MIXING SOME CEMENT.)

WILLIE (VO)

Just gives me the -- the willies even being here --

(THEN HE GIGGLES)

WILLIE

The willies. That's funny.

(AND HE GIGGLES SOME MORE)

WILLIE (VO)

Yeh. Your whole life's pretty funny. Even at Windcliff you didn't have to do jobs like this. And Barnabas he just drives off with her and

(MORE)

WILLIE (Contd)

he says, "Oh Willie --

you'll brick up the wall."

(HE HEARS FOOTSTEPS UPSTAIRS)

(HE STRAIGHTENS UP)

Someone's up there. They

can't be back. They just

left Adam?

(HE LISTENS)

No. It's someone else.

Joe Haskell again ...

CUT TO:

INT. OLD HOUSE - DAY

NICHOLAS STANDS IN THE FOYER

LOOKING AROUND.

CUT TO:

INT. CELLAR DOOR - OLD HOUSE - DAY

(WE SEE WILLIE PEEKING THROUGH

THE DOOR STUDYING NICHOLAS,

NOT HAVING THE FAINTEST IDEA

WHO HE IS)

CUT TO:

INT. HALL - DAY

(NICHOLAS LOOKING IN MIRROR,

SEES WILLIE PEEKING AT HIM)

NICHOLAS

You there!

WILLIE

(TERRIFIED)

Me?

NICHOLAS

Didn't you hear me knock?

WILLIE

(COMING INTO HALL)

You didn't knock.

NICHOLAS

You're hard of hearing, aren't you? Will you tell Mr. Barnabas Collins that Nicholas Blair is here.

WILLIE

I can't. I mean, he's not here.

NICHOLAS

(WHO KNEW THIS)

Oh, isn't he? Well, you'll do.

WILLIE

Do for what?

NICHOLAS

Come closer.

(WILLIE DOESN'T)

Are you afraid of me?

WILLIE

I don't know you.

NICHOLAS

Exactly. Now do as I say.

Come here.

(WILLIE GOES. NICHOLAS

LOOKS STRAIGHT INTO HIS EYES)

You look more intelligent

close up.

WILLIE

I do?

NICHOLAS

I want you to show me through

the house.

WILLIE

I can't do that.

(HE STARTS TO LOOK AWAY)

I mean, Mr. Barnabas -- he

didn't tell me anyone was

coming.

NICHOLAS

Look at me.

WILLIE

Why?

NICHOLAS

Because I want you to --

(WILLIE BRINGS HIS EYES BACK TO NICHOLAS, WHO IS ZAPPING HIM WITH HIS EYES)

NICHOLAS

You're very good at following orders, aren't you?

WILLIE

I guess.

NICHOLAS

Don't take your eyes from mine --

WILLIE

Why ... I don't understand.

NICHOLAS

It isn't necessary for you to understand anything. Do you trust me yet, Willie? If you trust me completely ... you can tell me your name and take your eyes away.

WILLIE

Willie Loomis.

NICHOLAS

Good. Now, you will tell me everything I want to know, Willie ... is that clear? And you will forget I have ever

(MORE)

NICHOLAS (Contd)

been here. You won't have to worry about telling Mr. Collins any of this. Doesn't that relieve your mind, Willie?

(WILLIE NODS THAT IT DOES)

Do you know Cassandra Collins?

(WILLIE NODS)

Does she come here?

WILLIE

Not often. She and Barnabas fight.

NICHOLAS

I bet they do. But you must have heard some very interesting conversations about my sister Cassandra.

(WILLIE NODS)

What do they say about her? The truth, Willie!

WILLIE

She is a witch.

NICHOLAS

How stupid she is. Yes, yes. Go on.

WILLIE

They told the ghost that she was at Collinwood.

NICHOLAS

What ghost?

WILLIE

Downstairs. The one down-
stairs. They said that the
ghost was to go to Collinwood
after her.

NICHOLAS

You saw this ghost?

(WILLIE NODS)

Where?

(WILLIE POINTS TO THE CELLAR
DOOR)

WILLIE

Down there. Where the skeleton
is. Only it wasn't there
when the ghost came ... but
the ghost went away and the
skeleton came back. It
scares me!

NICHOLAS

Don't be frightened. Is the
skeleton there now?

WILLIE

Yes.

(NICHOLAS STARTS FOR THE
CELLAR DOOR)

Wait --

NICHOLAS

No! You will walk into the room there. You will sit in the chair. You will fall asleep. You will only awake when I leave this house. You will remember nothing. Start walking, Willie Loomis.

(THE CAMERA BEGINS TO FOLLOW WILLIE AS NICHOLAS EXITS DOWN THE STAIRS)

(WILLIE WALKS INTO THE LIVING ROOM, SITS IN THE CHAIR. AS SOON AS HE SITS, HIS EYES BEGIN TO CLOSE. HE CANNOT FIGHT IT)

CUT TO:

INT. SKELETON AREA - DAY

(NICHOLAS STANDS IN FRONT OF TRASK'S SKELETON)

NICHOLAS

Well, Mr. Trask, or Reverend as you like to be called, so we meet again ... What have you done to Angelique? What? Don't you know that I will find out? Don't you know

(MORE)

NICHOLAS (Contd)

that I will find out? Don't you know you cannot defeat me? You will soon know it, if you don't now.

(AND HE SMILES AT THE SKELETON AS WE:)

FADE OUT.

COMM.